TIMELY

Girl and the Pennant" Pleases

PITCHER AN AUTHOR

" With Its Descriptive Sub-title, "Love Dutch Garden," is Ideal Play for the Little Theater.

WHILE E. H. Sothern and Julia

WHILE E. H. Sothern and Julia
Marlowe, in the largest dramatic theater in New York, are
playing to huge audiences, and while
J. Forbes-Robertson is turning people from the doors of the new Shubert theater every time he puts on
"Hamlet," F. R. Benson, the English
actor-manager, announces that he
will take his Shakespearean repertoire company to every American city
of reasonable size except New York,
because audiences in the metropolis
are incapable of appreciating Shakespeare. The impudence of this provincial actor, who rarely ever ventures into London and then in "off
seasons," is best answered by Charles
Frohman.
"Mr. Benson's announcement that

seasons," is best answered by Charles Frohman.
"Mr. Benson's announcement that he will not play in New York because the stage here has fallen into what he considers a low plane is deliciously comic," says Mr. Frohman. "The simple fact is that Mr. Benson and his company will not appear in New Company will not appear in New

ly comid, says Mr. Frohman. The simple fact is that Mr. Benson and his company will not appear in New York because New York is no more of a provincial city than London is. The Benson players know that they are too provincial ever to play in London and realize that the same fact will militate against their appearance in New York. Mr. Benson's organization in England represents what Mr. Sargent's school of acting stands for in this country—only the Benson school is a traveling school of acting and the Sargent school is stationary. "The Shukespearean Memorial theater at Stratford-on-Avon is also a comio idea. A beautiful little town, where it is said Shakespeare is buried, has built a beautiful memorial theater, which is opened each year for a six weeks' revival of Shakespearean plays, which people attend in great numbers, only because they are acted by stars from London theaters, like Sir Harbert Tree. Arthur Bourchier, Irene Vanbrugh and the Terrys. If Mr. Benson could bring such actors as these to America, New York would receive him with open arms; but as his own organization is simply a traveling provincial company, there is no more reason for Mr. Benson trying to enter New York than for him to try to enter London.

"One realizes at once the primi-

than for him to try to enter London.

"One realizes at once the primitiveness of the Benson organization when one knows that, on its travels about the little towns in England, the Benson company makes known its presence by parading through the streets as American minstrels do. But one ought not to criticise the Benson announcement, for, after all, it is only Mr. Benson's best possible accounting for the fact that New York will not have him."

IN THE meantime, we poor be-

IN THE meantime, we poor benighted citizens of the "manytowered Camelot of America," have
been crowding into the Manhattan
Opera house for the farewell week of
the Sothern-Marlows season, when a
different Shakespearean drama was
put on every night, with performances
by the stars that ranged from satisfying to truly great. Forbes-Robertson, however, has deserted Shakespeare for the week, not because of
any public apathy, but because his
voice is not strong and must be allowed to rest from the great strain
put upon it by "Hamlet." In the in-

voice is not strong and must be allowed to rest from the great strain put upon it by "Hamlet." In the interim, however, Sir Johnston is giving us Bernard Shaw's "Caesear and Cleopatra," which, on the word of none other than the author himself, is "better than Shakespeare." Mr. Shaw has altered the play at several points, since Forbes-Robertson and Gertrude Elliot introduced it to America half a dozen years ago. It now begins with a prologue, delivered by Ra, the Sun-god of the Egyptians, who emerges from his tomb wearing an awe-inspiring hawk head-dress, and addresses himself, in Shavian somersaults, to the "men

Shavian somersaults, to the "ine with white paper over their chests,

with white paper over their chests," and the "alluring women" (trust the tactful Shaw for the latter!) whom he classifies as "doll-folk who serve that cad among gods, Maumon."

Speaking through Ra, the entertaining Irishman, who further scourges us as "compulsorily educated ones," remarks about the "days when England could make up her mind—that is, when she had a mind to make up, and not a circulation of newspapers".

when she had a mind to make up, and not a circulation of newspapers." So goes the wandering prologue, touching on anything relevant or irrelevant that happens to come to the Shaw mind and expressed in that delightful English of which the dramatist is a master. Then, when the address is over, and Ra is about to retire to his tomb, the god turns angrily at a volley of conventional applause and berates us for such impudence and stu-

rates us for such impudence and stu-

THE five-act joke called "Caesar

THE five-act joke called "Caesar and Cleopatra" is too widely known to need a detailed account, at this time, especially as the other alterations are not of great importance. The third act, heretofors omitted, is now acted, though two short scenes at the beginning of the third act now have been dropped, causing some confusion. Forbes-Robertson's fulfillment of the Julius Caesar conceived by Shaw—a very human Caesar, of great conceptions and noble ideals, gravely humorous and broadly philosophic—is so perfect that, with the author himself, we wonder who can take up the role when this great actor actually does retire. In viewing Lady Forbes-Robertson's Cleopatra, it is wise to forget that Mrs. Patrick Campbell was the first actress of the part. It cannot be repeated too often that the presence in America of Forbes-Robertson, in a repertoire of plays that rise to the greatest heights of dramatic literature and that never fall below a level of light, refined inconsequentiality, offers an opportunity that no lover of the best histronic entertainment can afford to miss.

that no lover of the best histricentertainment can afford to miss.

WHEN an actor writes a play,

WHEN an actor writes a play, especially a man who has not previously aspired to a place among the dramatists, one naturally expects to find he has set out to construct a character for himself. In "The Love Leash," however, there is no evidence that Edmund Breese, who wrote it in collaboration with Anna Steese Richardson, had any such purpose in mind. The play is careful not to rise above or fall below the plane of comedy, and Mr. Breese, now prosperously employed in the "crock" melodrama of "The Master Mind," is doubtless very well aware that his histrionic methods are too broad and two emphatic for a light play. The comedy has to do with a couple who have been married ten years; and the break comes, not because they love too little, but too much. That is, the wife is too insistently affectionate. Her love, in short, has become a

Bu Vanderheyden Fyles consolation is to come back to the garden of his real romance. Years have gone by and the aunts are dead. The mummers take possession of the neglected garden; the house becomes Pierrot's retreat of sorrow. But at last Prunella stumbles back, thinking she is coming home, and, indeed, she is, for the repentant Pierrot and the garden and the stone symbol of love are waiting for her.

New York, Nov. 1, 1918, HE PENNANT -A comedy is Johnson Young and Chris-William Courtenay William Roselle
Wallace Owen
Louis Morrell
George W. Day
T. Morse Koupal
Raiph Morgan
Jack Johnson, Jr.
Walter A. Mulwahill
Robert Brott
Edgar Hill

Robert Breet
Edgar Hill
Harry D. Southard
James Reed
Jack Glichrist
Charles Slevert
Tom Cellins
Arthur Moors
Martin Rouiller
Fiorence Reed
Lois Fisher
Marien Ballou
Ethel Stannard
Fiorence Dishou

Forbes-Robortson
M. Rutherford
Charles Graham
Gordon Richards
Grendon Beutley
H. Athol Forde
S. A. Cookson
Richard Seston
Walter Ringham
Frank Lacy
Ian Robortson
Percy Rhodes
Gerald Houson
S. T. Fearce

Hinet Dexter
Henry Stephenson
Albert P. Howson
Bernari Fairfax
Harry Stevens
Lewrence C. Knapp
Grace Filkins
Maud Granger
Ann Meredith

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in the present for the
New York of a play
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is none other than
weon, the popular atnly is evident. He
Girl and the Pannant"
is with Rida Johnson
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from comedies of
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same relative of
the Harvard crew,
reason why it should
her. Like "Brown of
new mixture of farce
entilmental melodrama
intsoaver to be taken
at it should please
to leave off their inputting on their
mod it is as harm-

rtenay, looking as been designed by that Howard Chandler), is dimen of manhood to be of the pages of a. He is the immacuagreat pitcher, who act, he is in besseball like brother straight, urse, our hero meets rass (Florence Read), warm. But she is at team. But she is at ir manager, who falls one of the owner of to "throw the peno throw two games, am they tank up the the outcome of the

our hero do? Why, dish squire's daugh-dish squire's daugh-s and years, thrown of her maiden blush-er poor old father's triumph on Derby r. Christy-Courtenay -hitter at the crisis, team's honor win team's honor, win tasm's honor, win tasp the trembling many bosom and genghts of heroism and hanscend the bravest of Nathan Hale and or any of those fel-

complete enjoyment and the Pennant," it a with a box of carassee the splendid hearing and the first act—is when own in Texas, at the ling quarters. The list "great third act," a clubhouse on the dis of the big game. Courtenay and Billy girls, lots and lots soys! And there's at like in "Brown of the boys all sing; the boys loves some of the boys all sing; the boys loves some of the sirls; and everyshy; and, oh, it is

ing Mrs. Young has sure an even greater The Girl and the a justailation of an eater fountain in the

ha Little theater has blay for its cozy stage disences of taste and subsequently and the stage of the stage of the subsequently subsequently subsequently stage of fantasies, told stage of fantasies, told stage of fantasies, told stage of fantasies by Joseph of fart an atmosphere first an atmosphere fart an atmosphere fart an atmosphere of stage of the chief of Little theater has

little Prunella passes old garden to the alities. We never see alities. We never see tittle play is withmoste in its "atmoste plerrot, of course, aventures as a lover noglects Prunella. It that he has martime, she runs away at last, the hand-arer realizes that he mella, and his only

AT THE THEATERS

(Continued From Preceding Page.)

including in the three principal roles, Arthur Byron, Eugene Ormonde and Kenneth Hunter,

F ESPECIAL interest to Salt Lake theater-goers is the announcement of the repertoire of Robert B. Mantell and his company, who B. Mantell and his company, who will appear in this city this month. The management of the Salt Lake theater has received the announcement that four plays will be presented by Mr. Mantell during the three days, beginning Monday, November 17. On Monday night "King John" will be offered; Tuesday night "Hamlet" will be the attraction; Wednesday matinee "Richeliem" will be shown, and Wednesday night the production will be "Macbeth." Mr. Mantell's production of "King John" is said to be the most magnificent with which he has ever been surrounded, and sets a new standard in Shakespearean art in America.

RIME in some phase or other is the dramatic element of most of the world's greatest plays and

There is a fascination in subjects of this nature that has apparently se-cured an irresistible hold on the Ameri-can public and the exposition on the stage of this country of those sub-jects dealing with crime and criminals has exerted a most potential moral in-

Crime and criminals are the basis on which M. de la Parelle has built the dramatic two-reel moving picture drama, "The Criminals," which headlines mn, "The Criminals," which headlines the new bill at the Rex today and Mon-day. The great film is a rare study of character and a masterpiece of drama-

tic composition.

In addition, the new bill will contain the frontier drama, "The Brute," and the imported comedy, "The Beggar and the Clown," besides other new

Pauline Bush, M. J. MacQuarrie and Jessalyn Van Trump are the three stars who enact the principal roles of 'The Criminals,' and the story is in-

"The Criminals," and the story is intensely interesting.

Richard Wainright leads a double life. By day he is a well-to-do business man and by night a burglar. He adores his daughter, Pauline, who has a passion for charity and reform work.

One James Stevens, a man old in crime, is a breeder of criminals. Wainright has also done his shore of wrong. right has also done his share of wrong for besides being an expert cracksman himself, he has instructed others, inhimself, he has instructed others, including two Rosson boys, who live with their younger sister. She is aware of the life they lead, and tries in vain to reform them. She, too, delights in charity work, and it is while she is visiting a poor widow that she meets Pauline. Pauline learns of the struggle to reclaim the brothers. Promising to help, she appeals to the brothers, but to no avail. She is told that if she will secure evidence against Jim Ste. but to no avail. She is told that if she will secure evidence against Jim Stevens and land him in prison she will do more good than trying to reform them. When the boys are gone the sister tells Pauline that it is "John Dick" (Wainright) who makes the love steel Pauline resolves to see boys steal. Pauline resolves to see

both men.

Discovering their haunts, she tries to secure an interview with "John Dick." Falling in this, she goes to Jim Stevens, only to be turned out of his office. That night she goes to Stevens's office and gains entrance with a hairpin, a trick taught her by her father. While she is searching for evidence she is interrupted by for evidence she is interrupted by some one entering like herself. She comes face to face with the intruder—it is her father. The shock renders her unconscious. On recovering she finds herself alone and by her side are the papers she seeks.

finds herself alone and by her side are the papers she seeks.

Wainright persuades the "boys" to give up the crooked game, and then leaves the city. Stevens is later arrested. Pauline finds a note from her father, saying that by the time he returns the law will have been satisfied and that he loves her better than life. Having done her duty, she awaits his return. return.

HE management of the American theater is to be congratulated on securing such a notable offering as Henry E. Dixey, one of America's foremost dramatic stars, in "Chelsea 7750," an original drama of the underworld. Mr. Dixey will be seen in the role of an eminent, able and

in the role of an eminent, able and conscientious detective. In this role he is afforded ample opportunity to utilize the fine powers of characterization for which he is noted.

The play, "Chelsea 7750," sounds every depth of the underworld, its secrets, its methods and emotions, and penetrates the intricate labyrinths of the submerged half. The picture is in four reels and was secured through partlel Frohman, the noted producer. four reels and was secured inrough Daniel Frohman, the noted producer. Laura Sawyer and House Peters will be seen in Mr. Dixey's support. "(Chelsca 7750" comes to the American theater for a three days' showing.

commencing Thursday, November 6.
The performances will be continuous from 12 noon to 11 p. m.

HE Liberty management will inaugurate what is considered to be a worthy move along the advancement of the best in music. Commencing tomorrow night. Miss Christine Durfus, formerly with the Sheehan English Opera company and with the Theodore Thomas Symphony orchestra of Chicago, will open a brief engagement. Miss Durfus will sing at both the evening performances, beengagement. Miss Durius will be both the evening performances, between pictures. Her selections for tonight will be: "H. (Strelezki), "Sunshine (Van Alstyno), "Summer Chaminade).

Miss Durfus has had considerable ex perience both in opera and vaudeville, but recently left vaudeville to conbut recently left vandeville to con-tinue her work in grand opera. Miss-Durfus's voice is one of a very pleas-ing quality, and, together with her op-eratic experience and her natural dra-matic temperament, the patrons of the Liberty theater will certainly have a treat during her engagement.

OTION Picture Dancing Lessons," the greatest novelty since the invention of moving pictures, will be featured at the Mehesy today by the Kalem com-

matrimonial leash. The husband exmatrimonial leash. The husband expresses his discontent to a friend and the wife, overhearing the conversation, proposes that they separate for a year. An agreement is drawn up and they are free. Each will seek a new interest in life; and they do so successfully. Vera Knapp (Grace Filkine) finds an outlet for her sympathy and energy in the person of a young musician. Theoders Knapp (Elitott Dexter) finds a temperamental novelist. But finally they discover that they still love one another and all ends well.

The play is beautifully staged and

all ends well.

The play is beautifully staged and the gowns are all up-to-tomorrow. A novelty was the introduction of a string quartetle in place of the usual probestra, and it appeared to please the audience.



Mrs. Fiske, premiere artist of our stage, who comes to the Salt Lake theater November 10, 11 and 12, in the play in which she has won such a signal success, "The High Road."

This three-part production is so greatly in advance of anything heretoin motion pictures. It gives thoroughly practical instructions in the tango, turkey trot and the Viennese hesitation waltz. The instructors are Wallace McCutcheon and Miss Joan Sawyer, the sensations of the New York theater roof garden, and dancing teachers to the "four hundred," An amusing Edison comedy, "A Horrible Example," tells of a young cork salesman in love with a violent prohibitionist's daughter. He puts something in the prohibitionist's tonic that has a remarkable effect upon the crusty old fellow.

DRAMATIC NEWS AND COMMENT

In the Little theater, in London, by arrangement with Miss Gertrude Kingston, Hugh Robinson and Kenelm Foss, presented a new play—the first from the author's pen—by G. K. Chesterton, which the writer himself describes as a "fantastic comedy." The original title of the work was "Magic," and a suggestion has been made that a still better name for it would be "The Conjuror." Among the characters figures an elderly English duke, not the ordinary kind of duke, but a real Chestertonian duke such as was never yet seen on land or sea.

The next production at the London Strand theater will be Laurence Cowen's comedy, "The Joneses." The action takes place in a little village in South Wales.

comedy, "The Joneses." The actio Wales, whose inhabitants five the simple life, un-disturbed by the stress and turnoil of the great world outside. To them comes an great world outside. To them comes an adventurous Englishman who, to serve his own purposes, successfully endeavors to upset local traditions, local customs, and local ideas. It is a study of Welsh primitiveness, moved to a most unexported upheaval, that Mr. Cowen outlines. The natives act throughout with perfect seriousness; and from the gravity of their demeanor much of the fun springs.

"Le Grand Seigneur," by Edward Ferris and B. P. Matthews, which has just

"Le Grand Seigneur," by Edward Forris and B. P. Matthews, which has just
been produced by H. B. Irving at the Savoy thealer, in London, seems to have
made a hit with the public, though the
critics treat it somewhat irreverently. Apparently, it is about as unreal as most of
the plays pretending to deal with phases
of the French revolution. One prominent
commentator writes. "Historians are still
valuly trying to find a formula for the
French revolution. Let them go to the
Savoy theater and they will know at last
what the leading characteristic of the revolution really was, it was the period in French revolution. Let them go to the Savoy theater and thoy will know at last what the leading characteristic of the revolution really was, it was the period in which everybody dressed up in everybody else's clothes. People who obstinately wore their own clothes were guilloithed, and serve them right. The others, who didn't mind the trifling inconveniences of a nisfit, escaped; the survival, you may call it, of the mis-littest. There were several ways of playing the popular game. If you had a pistol, for instance, nothing was easier than to put it at the head of the gentleman whose clothes you wanted. This was the Marquis's way. He wanted the coat and tricolor such and plumed that of the republican general, in order that he might escape from durance and (with the magic influence of Robespierre's own signature in the coat pocket) compet the bloodthirsty citizene to do just what he liked. Quick' a pistol to the general's head and the thing was done. So effectually done that the general without his own clothes utterly failed to re-establish his identity and was promptly sent, as the marquis, as the general, saved the life of a brother aristocrat by making him (way No. 2) put on the clothes of a lackey. A third way was the interchange courteous. This was practiced by the duchess and the dancer. Why are French revolution plays nearly always absurd? You might as well ask why their players choose so many different ways of mispronouncing Monsieur. It is a stage tradition. And it is a stage tradition which audiences changing game as somewhat an inevitable squel to the fall of the Bastile and theroughly enjoyed it. The circumstance that the leading clothes-thick was H B. Irving had no doubt much to do with our enjoyment. For Mr. Irving is prominent among those actors of impressive and romantic personality who can make absurdities not only acceptable but delightful. In-

municipal and repertory theaters. In the course of a speech at Sheffield he drew some humiliating comparisons between the respect and study bestowed upon Shakespeare in Germany and the neglect of him in England. This inspired Sir Herbert Tree to write to the papers concerning the Shakespearean Festivals at His Malesty's theater in London. This elicited ing the Shakespearean Festivals at rus Majesty's theater in London. This elicited from Mr Jones a prompt response, in the course of which he wrote: "I put before Sir Herbert a plain statement of facts as to the respective amounts of Shakespea-rean production in England and in Ger-

LONDON, BERLIN (last year).

Not a single in Berlin eight Shakespearean per-theaters put up formance promised twenty-five different for the whole sea-Shakespearean proson.

Shakespearean productions between them. Sometimes as many as five or six

many as five or six Shakespearean pro-ductions might be seen on as many successive evenings.

GREAT BRITAIN. GREAT ERITAIN. (Provinces.)

Perhaps two performances a week in companies playing some of our large twenty-five different cities. A few oth-plays of Shakeers in quite small speare; 1104 perout of the way formances of a sintowns. "Julius Cae-gle play, "The Mersar" next week, by chant of Venice."

Miss Hornimn's repertory company, done quite simply, without reliance on scenery and effects. GERMANY.

scenery and effects. "I am afraid that I must ask Sir Her-Tam afraid that I must ask Sir Herbert's permission to repeat that the condition of the Shakespearean drams in England which these facts disclose is a national disgrace. I was not able to compare the two years exactly as the German figures for the present year are not complete. It is quite possible that an exact comparison for any given season would be rather less damning to us. But it would not alter the underlying substantial fact. Indeed, the figures might be very much less damning to us without altering the received explanations of the letters, some ten of a dozen locter and the same handwriting to "Mary Page."

This is the name of the character in "The High Road" impersonated by Mrs. Fiske, but the two are not usually related in the same handwriting to "Mary Page."

not alter the underlying substantial fact. Indeed, the figures might be very much less damning to us without altering the substantial fact, which, indeed, would scarcely be altered by an array of figures. That substantial underlying fact is this—Shakespeare on the stage in Germany is regarded in wholly a different way from the theater and have the gueerest notions about it. There are 185 companies in existence, and they maintain in their repertory about twenty-field in the Brighard. It is in England, where we are mainly left to MR Benson's gallant efforts. If you want to do justice to the best portion of modern German literature you must go to the theater to hear it. 'From the time that Shakespeare was nationalized in Germany, the literary drama has become a first property with the common of the company are activity of the 'Black Hand'' is usually the one most favored. When the manager of the company appears he is always appealed to for a solution.

Without glancing at the letters—for be has grown used to the inquiries—he exclaims wearily: 'Oh, those? Just letters that the property man writes and mails before we get here. In the play the character played by Mrs. Fiske, Mary Page, destroys a package of letters, and Mr. Fiske is such a stickler for details that he insists on the letter being real ones, scaled, stamped, post-marked and all the rest.' Whereupon the excitement subsides and the box-office staff has learned something about the importance of little things in the estimation of a careful stage producer.

In the days of our youth 'That stars are suns is taught by astronomers' stood side by side in our copy books. that Sbakespeare was nationalized in Ger-many, the literary drama has become a most important factor in German life. 'A many, the literary drama has become a most important factor in German life. 'A good theater is a necessary part of the equipment of every German town of any dimensions. * * The people go to the theater regularly * * They relish poetical life and beauty, and despise mere sensation. * * A literary atmosphere sensation. * * A literary atmosphere pervades the society of such a town. * The blessings of this repertory theater we owe principally to Shake speare.' "

** The blessings of this repertory theater we owe principally to Shake speare."

Fight the Whitesy Trust by Malla Free to Every One.

Again and the second of the secon

stage have they been asked to think, much less to speak, such scandalous dialogue as is called for by this specimen domestic drama of the "legit" "How do you know?" said the caddy stage. Richard Carle will play the cockney husband; Hattie Williams, the cockney husband; Hattie Williams, the cockney wire: Will West, the play censor, and Charles McNaughton, the evil-minded third angle of the supposed domestic triangle. In short, "The Censor and the Dramatists" is a kind of companion skit to Mr. Barrie s garlier buricaque, "A Slice of Life"; and like the institution of the neighborhood in hair raising. The rie's earlier burlcaque, 'A Slice of Life'; and like the institution of the censor and the modern domestic drama which it satirizes, "The Censor and the Dramatists' contains a moral, which is, that it is only when people are obstreperously moral that they are completely unmoral.

J. M. Barrie's baronetcy is said to be the first conferred on any man of letters since Sir Walter Scott. You can scarcely walk along Fieet street nowadays without meeting a literary or journalistic knight, but that a scribbling fellow should gain the coveted honor of a baronetry is a rare enough bling fellow should gain the coveted honor of a baronetcy is a rare enough event to be sensational. The joke of it is that this new recruit to the aristocracy is the most modest of men, and the very last whom one could suspect of having made any effort himself to gain the decoration. Ralph Connor has told how he was once invited to a reception at Free St. George's, Edinburgh, which was given by the young people of the church in honor of the rising novelist. Coming in late, the people of the church in honor of the rising novelist. Coming in late, the Canadian met Henry Drummond, "Have you seen Barrie!" asked Drummond. "No. I should like to see him," was the reply. "Well," said Drummond, smiling, "look round till you find a hole, look down in the hole, and you will see Barrie." Ralph Connor found Barrie later in a quiet corner, evidently looking for a hole, and somewhat distressed at not finding it. All the English-speaking world knows Barrie today as a novelist and playwright. Some recall with a keen pleasure watching some of his earliest steps on the ladder of fame, and how delighted all were in his brilliant newspaper sketches, before ever he had ventured to sign anything in his own name. It it on the road, but the parrot is abto sign anything in his own name. It was in 1887, when the British Weekly was still a new and struggling journal, that it began to publish some extraor-dinarily elever stuff written by a man who called himself "Gavin Ogilvy."

Charlotte Walker, who is touring the continent in 'The Trail of the Lonesome Pine,' has her favorite superstitions like most stage folk. She believes that black cats bring her good luck and always carries one with her luck and always carries one with her on her tours. There came near being a terrible catastrophe on the road re-cently when a dog, who had no super-stitions at all, killed her black cat just outside the stage door in the course of a battle royal. The company man-ager was equal to the occasion, how-ever, for he was able to get a black kitten from the head cook at the local hotel just ten minutes before the com-pany's trains left for the next city.

The ingenious and artistic manner in which William Hodge has arranged for himself and the members of his company to take their curtain calls in "The Road to Happiness," which is now playing at the Garrick theater in Chicago, is attracting considerable attention. Mr. Hodge has found from his experience with the public's reception of the play that he receives on an average of ence with the public's reception of the play that he receives on an average of thirty-seven curtain calls each night. He has arranged, after the finish of each act, for the story of the play to be continued during the curtain calls. When the curtain drops the actors are seen in action silently keeping along in the same situation in which they had been appearing. The result is a continuation of the story without the disconnected jarring of seeing the acdisconnected jarring of seeing the ac-tors simply appear and make obeisance.

In every city visited by Mrs. Fiske there is always more or less wonder and speculation over the delivery at the box-office of the theater in which she is to appear of some ten or a dozen letters all addressed in the same hand-In every city visited by Mrs. Fiske

This is the name of the character in 'The High Road' impersonated by Mrs. Fiske, but the two are not usually related in the minds of the box-office attaches until after the first performance of the play. Among the precanceived explanation.

In the days of our youth "That stars are suns is taught by astronomers" stood side by side in our copy books

of the stage, but a creation of the genius of Thomas A. Edison. What many
latter-day "stars" would do if it
were not for the electricity that gives
them their chief prominence, is a hard
question. Perhaps some of the humbler
occupations might become overcrowded.
The tenure of all too many in the constellation of the stage, in these piping
times, depends upon the electrician who
controls the switch. Their glories begin with his nightly advent and close

tists believe their merals in danger of corruption; never in all their careers from the sawdust to the vandeville stream on or near the links when he stage have they been asked to think,

parents at that time were engaged in stock raising and the Sioux Indians of the neighborhood in hair raising. The Indians won and Miss Gates's folks moved over to Dakota.

Miss Ada Lewis, who is playing in "The Honeymoon Express," is a most frugal person, and it was only recently that her friends could understand what she has been doing with her money. She had erected a modern apartment house in New Rochelle. Just as she was ready to open the building, a few members of the chamber of commerce waited upon her and offered their congratulations.

"Will dogs be allowed in the building?" a member asked. Miss Lewis replied in the perserve.

ing?' a member asked. Miss Lewis replied in the negative.
"Will children be barred?"
"No, indeed," said the owner, and without a smile she went on:
"And I will go you one better. I will give a month's free rent to the parents of every baby born in the apartments."
This pleased the committee immense.

This pleased the committee immense

the other day that he made one slight error in this statement. Every man and woman of the original cast is with it on the road, but the parrot is absolutely new. The old parrot was taken charge of by Frank McIntyre at his camp in Michigan last summer and the things that the bird learned to say would not bear repetition, at least might prove shocking from the stage of the leading theaters of the United States and Canada, and so another parrot has been found who is very circumspect in his remarks. very circumspect in his remarks.

Mabel and Edith Taliaferro have most auspiciously commenced their tour under the management of Joseph Brooks, in association with Messrs. Klaw and Erlanger, in the new play, "Young Wisdom," by Rachel Crothers. It is an interesting fact that it is about forty years since sisters have jointly starred on the dramatic stage in this country. The last prior to the Misses Taliaferro were the Bateman sisters in the early seventies. "Young Wisdom" deals with the universally wisdom deals with the universitivy discussed subject of marringe as it is viewed by those of the old school in contrast with the advanced and rather revolutionary ideas of the rising generation.

This story shows how the dramatic instinct and rapid-fire thinking of Robert Hilliard has added another tingle to "The Argyle Case." Hilliard, as Detective Asche Kayton, was griling young Argyle, suspected of his father's murder, when he noticed that Harvey Clark, impersonating the boy, seemed confused and concealed one of his hands behind him. his bands behind him.
"What's the matter with your hand?" asked Hilliard.

hand?" asked Hilliard.
"I met with an accident," replied Clark. "I cut it, sir."
It was covered with blood. Hilliard sensed the thrill that ran through the audience. After the act Clark ex-

Henry Miller, who is appearing in the west with marked success in "The Rainbow," is very optimistic regard-ing the present day drama. He does not join those unliappy people who think it is going to the bow wows. "I feel sure that the standard is

"I feel sure that the standard is constantly becoming higher and that we are getting better plays as time goes on," he said recently. "I have at home volumes of old plays produced in London years ago and from the standpoint of dramatic value they are practically worthless. In pointing to the past, as many are so fond of doing and citing the classics as evidence that and citing the classics as evidence that we do not have as good material today, it should be remembered that the classics are the gleanings of the best of all

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